

The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

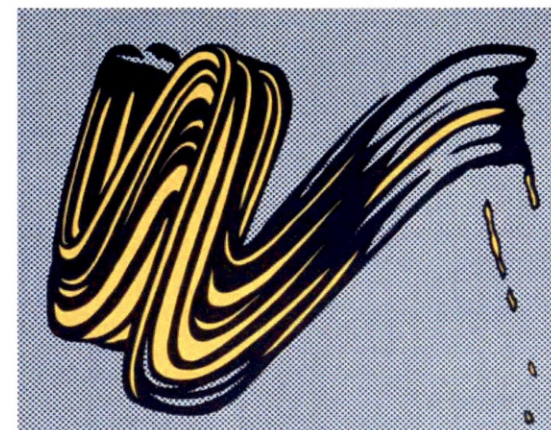
For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

www.nga.gov

Concerts are made possible in part through the generosity of donors to the National Gallery of Art through The Circle. Reserved seating is available in recognition of their support. Please contact the development office at (202) 842-6450 or circle@nga.gov for more information.

COVER: Roy Lichtenstein (artist), Leo Castelli Gallery (publisher), Chiron Press, (printer), *Brushstroke*, 1965, National Gallery of Art, Washington, Gift of Roy and Dorothy Lichtenstein



The Seventy-first Season of
The William Nelson Cromwell and F. Lamot Belin
Concerts

National Gallery of Art
2,911th Concert

Washington Saxophone Quartet

Reginald Jackson, soprano
James Steele, alto
Rich Kleinfeldt, tenor
Rick Parrell, baritone

Presented in honor of
Roy Lichtenstein: A Retrospective

November 18, 2012
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

Milan Kaderavek (b. 1924)
Introduction and Allegro (1963)

Pat Metheny (b. 1954)
In Her Family (1987)
Arranged for saxophone quartet by Rick Parrell

Michael Torke (b. 1961)
July (1995)

Warren Benson (1924–2005)
Wind Rose (1966)

Russell S. Howland (1908–1995)
Quartet no. 1 (1962)
Slow–Moderately Fast
Slow and Quiet
Lively

INTERMISSION

Lisa Bielawa
Double Duet (2010)

Paquito D’Rivera (b. 1948)
“Monk-Tuno” (1996)
From *New York Suite*

Elliot Del Borgo (b. 1938)
Quartet for Saxophones (1987)
Quickly
Gently
With vigor

This concert is made possible in part by support from the
Randy Hostetler Living Room Music Fund.

The Musicians

WASHINGTON SAXOPHONE QUARTET

Founded in 1976, the Washington Saxophone Quartet enjoys a reputation as the most widely heard saxophone quartet in the United States, thanks to regular use of its recordings on the daily broadcasts of National Public Radio's *All Things Considered*. Masters of the art of modifying the tone of their instruments, the four players can evoke the sound of a string quartet, the rich harmonies of an organ prelude, or the excitement of a big band sax section. The ensemble taps into a rich repertoire—from early music to newly commissioned works—and draws on a wealth of experience to reach listeners of every age and background.

The quartet has performed recitals, informal concerts, and master classes throughout the United States, in the Caribbean, and in China as well as on radio and television networks worldwide. In 1998 the ensemble released *To China and Bach*, featuring music from its 1995 and 1997 China tours. Recording on the Americus label, the group has also produced *Daydream; Different Times, Different Places*; and a holiday CD, *'Tis The Season*. The Washington Saxophone Quartet maintains a website at www.wsaxq.com.

REGINALD JACKSON

A graduate of the University of North Texas in Denton, Reginald Jackson has appeared as recitalist and soloist with orchestras, wind ensembles, and military bands throughout the United States and Europe, including tours as a member of the Ambassadors of Jazz of the United States Army Field Band. Winner of first prizes in both solo and chamber music competitions at the Royal Conservatory in Brussels, he has taught at the University of Maryland and Howard University and performed more than 200 concerts with the National Symphony and Kennedy Center Opera House orchestras.

JAMES STEELE

Father of seven children, most of whom he taught to play a musical instrument, James Steele holds a master of music degree from the Catholic University of America and a master of business administration degree from George Mason University. Membership in the United States Army Band brought him to Washington, DC, and eventually to his association with the quartet. Featured as a soloist and lecturer at the 2003 World Saxophone Congress, Steele recently produced the album *Saxophone in the Sanctuary*, fulfilling a life-long dream to record with composer Kurt Kaiser, who served as accompanist as well as composer for the album.

RICH KLEINFELDT

A familiar name and voice to listeners of Classical WETA-FM, Rich Kleinfeldt is a professional musician, teacher, and lecturer as well as a broadcaster. Currently the host of two nationally syndicated radio programs—*Indianapolis-on-the-Air* and *Center Stage from Wolf Trap*—he is an on-air announcer for WETA-FM in Washington. His previous broadcasting experience includes the *Voice of America* and the Maestro Classical Music Channel of the WorldSpace Satellite Network. A graduate of Millikin University in Decatur, Illinois, and the Catholic University of America, Kleinfeldt performed until 1983 with the United States Army Band as saxophone soloist and master of ceremonies.

RICK PARRELL

A saxophone soloist with the United States Army Band and an adjunct professor of music at George Mason University, Rick Parrell earned his bachelor of music degree from George Mason University and his master of music degree from the University of North Texas. In addition to his performances with the Army Band and other area ensembles, Parrell has appeared with such notable jazz artists as Louie Bellson, Gary Foster, and Lee Konitz.

Program Notes

One of the lesser-known facts about Roy Lichtenstein (1923–1997) is that he was a lifelong jazz fan with a special affinity for the saxophone, which he took up as a hobby late in life. During his high school years he played clarinet, piano, and jazz flute, and spent some of his free time at New York City jazz clubs including Staples on 57th Street and the Apollo Theater in Harlem. In the 1990s, Lichtenstein and his wife Dorothy befriended jazz saxophonist Hayes Greenfield and produced Greenfield's CD *Jazz-A-Ma-Tazz*. This evening's concert explores the full range of contemporary music for multiple saxophones, including music influenced by jazz and pop songs.

The National Gallery exhibition *Roy Lichtenstein: A Retrospective* is the first major exhibition of the artist's work since his death in 1997. More than 100 of Lichtenstein's greatest paintings from all periods of his career are presented along with a selection of related drawings and sculptures. This retrospective presents his expansive legacy, including the classic early pop paintings based on advertisements and comic-book treatments of war and romance, his versions of paintings by the modern masters, and series including *Brushstrokes*, *Mirrors*, *Artist's Studios*, *Nudes*, and *Landscapes in the Chinese Style*. Organized by the Art Institute of Chicago and Tate Modern, London, in association with the National Gallery of Art, the exhibition is sponsored by Bank of America, the Robert and Mercedes Eichholz Foundation, and the Altria Group, with support from the Exhibition Circle of the National Gallery of Art. *Roy Lichtenstein: A Retrospective* remains on view in the East Building until January 13, 2013.

Written while the composer was serving in the military as a musician and performing in jazz and other ensembles on the side, Milan Kaderavek's *Introduction and Allegro* reflects his interest in various kinds of music, including jazz. His later doctoral study at the University of Illinois broadened his interests to include the music of Leoš Janáček (1854–1928). A pupil of the renowned American organist and composer Leo Sowerby (1895–1968), Kaderavek taught at Drake University in Iowa until his retirement in 1997. His many works, including this original composition for saxophone quartet, are archived at the Sibley Library at the Eastman School of Music in Rochester, New York.

A native of Lee's Summit, Missouri, a southeast suburb of Kansas City, composer Pat Metheny attended the University of Miami in Coral Gables, Florida. Before completing his first semester, he was hired by the university as a teacher. In 1975 Metheny came onto the jazz scene when he joined vibraphonist Gary Burton's band and recorded *Bright Size Life* with bassist Jaco Pastorius and drummer Bob Moses. *In Her Family* comes from Metheny's 1987 album *Still Life (Talking)*. Metheny, who has maintained a rigorous touring schedule for nearly thirty-five years, has written more than 400 pieces and continues to push musical limits in both his composition and performance.

Born in Milwaukee, Wisconsin, composer and pianist Michael Torke attended the Eastman School of Music, where he studied composition with Christopher Rouse and Joseph Schwantner, and the Yale School of Music, where he studied with Jacob Druckman. A prolific composer in various genres, Torke has written music for the 1996 Olympics; *Color Music* (1985–1989), a series of orchestral pieces, each of which explores a single, specific color; and *Four Seasons*, an oratorio commissioned by the Walt Disney Company to celebrate the millennium and premiered by Kurt Masur and the New York Philharmonic Orchestra. His opera *Pop-pea* was commissioned by Le Théâtre du Châtelet in Paris and debuted in May 2012.

About *July*, which he wrote for the London-based Apollo Saxophone Quartet, Michael Torke writes:

From an overheard pop song, I scratch my head and think: "I like that—how could I use it?" To me, it's not worth trying to write another of the ten million songs out there. But I've found that if I take a small part of the drum track and assign it to the non-percussion instruments I'm writing for, then interesting things happen. You lose the original context (in this case a baritone sax does not sound like a kick drum), but you gain immediacy and freshness in the instrumental writing. There will also be cohesion of compositional intent if you have a strategy for those pitch assignments. When writing this piece, keeping in mind the incredible agility of the saxophone, I wrote a series of rapid notes that form a foundation, or a kind of "directory," from which I pulled out pitches to assign to those

original rhythms (as notes fly by in real time) . . . Like *December* for string orchestra, the piece that preceded *July*, I'm trying to incorporate contrasting themes and moods together in a single movement work . . . the energy and heat we find in the month of July, as well as cooling breezes of repose that come, perhaps, in the evening.

Warren Benson's *Wind Rose* was dedicated to Fred Hemke and the Northwestern University Saxophone Quartet on the occasion of their tour of Asia in spring 1966. Hemke recently retired after fifty years at Northwestern, a distinguished career that has helped to solidify the place of the saxophone as a serious instrument in American music. A one-movement work marked "legato and free," *Wind Rose* features frequent and subtle tempo changes within the context of varied timbre and tone qualities. In his performance instructions, Benson writes: "Vibrato is an integral element in this work—care should be exercised to see that it is varied (fast, slow, wide, narrow, absent)." A distinguished composer, conductor, lecturer, and writer, Benson produced more than 150 compositions, among them commissions from the Kronos Quartet, the National Endowment for the Arts, and the Rochester Philharmonic Orchestra. His archive is also located at the Eastman School of Music.

Born in Novinger, Missouri, Russell S. Howland moved to New York City after high school to perform and eventually moved back to the Midwest to study at the University of Illinois, Urbana-Champaign. He taught in public schools, at the University of Michigan, and at California State University in Fresno, where he taught woodwinds, harp, and music theory until his retirement in 1975. Active as an arranger and composer for wind band, clarinet choir, and saxophone quartet throughout his career, he was honored with induction into the hall of fame of the California Music Educators Association. *Quartet No. 1* is Howland's most successful piece for saxophone quartet. Each movement creates a picture in sound, with the sounds sometimes layered so that they pass from one saxophone to the next, dovetailing in a way that creates the illusion of listening to one large instrument.

Born in San Francisco into a musical family, Lisa Bielawa played the violin and piano, sang, and wrote music from early childhood. After receiving her bachelor of arts degree in literature from Yale University in 1990,

she became active in the New York music scene, touring with the Philip Glass Ensemble in 1992, and five years later, cofounding the MATA Festival, which celebrates the work of young composers. She is a 2009 Rome Prize winner in musical composition. Her chamber works have been heard recently in New York at the City Winery, Merkin Concert Hall, Trinity Church, and Weill Recital Hall, and at concert venues in Italy, Paris, and the United Kingdom.

Explaining how *Double Duet* grew out of personal relationships, Lisa Bielawa writes:

This piece—written to celebrate the fiftieth anniversary of a wonderful couple, Larry and Mary Hewes; written in memory of their dear family friend Randy Hostetler, a young composer whose too-short life and vital work continue to challenge me to be open-hearted in my life and inventive in my work; written for the Washington Saxophone Quartet, who gave the premiere of Randy's *25 Years* twenty-five years ago, on a similar occasion—cannot escape being relational. And so, because it is full of these multiple dialogues, spanning time in multiple directions, this piece needed to be a double duet . . . a duet of two duets. Some dialogues are private, some last fifty years, some last one evening, and all are related to kinship.

A Havana-born child prodigy who began studying music with his father at age five, Paquito D'Rivera at seven became the youngest musician ever to endorse a musical instrument, when he signed on with the Selmer Company to promote its saxophones and clarinets. In early 1981, while on tour in Spain, he sought asylum at the United States Embassy and left Cuba in search of a better life. Upon arriving in the United States, D'Rivera and his family received help from composer David Amram, jazz trumpeter Dizzy Gillespie (1917–1993), and Blue-note Label president Bruce Lundvall, who gave him his first solo recording date. D'Rivera rewarded their confidence by becoming a world-renowned artist, earning respect in all musical genres.

Commissioned by the Montreal-based Gerald Danovitch Saxophone Quartet, D'Rivera's *New York Suite* has four movements, one of which, "Monk-Tuno," is included in tonight's program. It is replete with chromatic lines and dissonant harmonies, interspersed with unison lines. The rhyth-

mic support for the melody—played by the soprano saxophone—comes mostly from the alto and tenor saxophones, with punctuation from the baritone. Because there is no rhythm section to fill in the silences between the notes, this tribute piece is reminiscent of the music of its dedicatee, pianist Thelonius Monk (1917–1982), who was as well known for the notes he left out as for the ones he played.

Born in Port Chester, New York, Elliot Del Borgo studied theory and composition with Vincent Persichetti (1915–1987) and trumpet with Gilbert Johnson at the Philadelphia Conservatory of Music. From 1966 to 1995, Del Borgo was professor of music at the Crane School of Music at the State University of New York in Potsdam. He has nearly 500 published compositions, including music written for the 1980 Olympics in Lake Placid, New York. His *Quartet for Saxophones* features many of the textures and idioms in his music for concert band, for which he is best known. The outer movements take advantage of the brass-like quality of the saxophones to create a driving and energetic sound. The middle movement features a flute-like recitative for the soprano saxophone, which frames a more lush, lyrical middle section.

*Program notes by Michael Jacko, music program specialist,
National Gallery of Art*

Concerts at the National Gallery of Art in November and December 2012

National Gallery of Art Orchestra
Philippe Entremont, conductor and pianist

Music by Brahms, Danielpour,
and Mozart

November 25, 2012
Sunday, 6:30 pm
West Building, West Garden Court



Reformation Lutheran Church Choir, Washington, DC
Paul Leavitt, director

Music by Bales, Leavitt,
and other composers

December 2, 2012
Sunday, 6:30 pm
West Building, West Garden Court



Great Noise Ensemble
Armando Bayolo, director

Music by Bayolo, Górecki,
and Pärt

December 9, 2012
Sunday, 6:30 pm
East Building Atrium